

MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA

**MINISTRY OF EDUCATION AND RESEARCH
OF THE REPUBLIC OF MOLDOVA**

ACADEMY OF MUSIC, THEATRE AND FINE ARTS

DOCTORAL SCHOOL IN ART STUDIES AND CULTUROLOGY

As a manuscript

C.Z.U: 784.3:781.66(043.3)

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**TREATMENT OF THE PIANO PART IN
F. SCHUBERT'S VOCAL CYCLES**

Abstract of the doctoral thesis in arts

SPECIALITY 653.01 – MUSICOLOGY (PROFESSIONAL DOCTORATE)

CHISINAU, 2022

The thesis was elaborated within the Doctoral School in Art Studies and Culturology of the Academy of Music, Theatre and Fine Arts

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Doctoral thesis defense will take place on March 17, 2023, at aud.52 in the session of the Commission for public defense of the doctoral thesis of the Academy of Music, Theatre and Fine Arts (87, Alexei Mateevici Str, Chisinau). The thesis and its abstract are available in order to be consulted at the National Library of the Republic of Moldova (78A, 31 August 1989 Str. Chisinau,), at the library of the Academy of Music, Theatre and Fine Arts (87, Alexei Mateevici Str., Chisinau reading hall), as well as on the websites www.cnaa.md and www.amtap.md.

The abstract was sent out on “_____” _____ 2023

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RESEARCH MAIN PROVISIONS

The relevance and significance of the dissertation topic. F. Schubert is rightfully considered the founder of the Austro-German chamber-vocal lyrics. An enormous part of the legacy of this composer consists of songs (*Lied*) – there are over 600 of them; in addition, F. Schubert raised the idea of a chamber-vocal cycle to the value of a well-formed genre type and anticipated the findings of subsequent romantic composers, such as R. Schumann, I. Brahms, R. Wagner, G. Mahler.

Concert performances of Austro-German vocal cycles, including those by F. Schubert, are not uncommon in the European tradition. However, in the Republic of Moldova, unfortunately, there are relatively few attempts to interpret such works. At the same time, the beginning of the promotion stage of this genre is associated with the educational process at the AMTFA. Thus, the vocalist L. Sholomey in one of the examination programs of the pianist E. Matveeva, aimed to prove he concertmaster's skills (1997) gave the performance of *Dichterliebe* by Schumann, *Sieben Frühe Lieder* op. 6 by A. Berg and *Pierrot Lunaire* by A. Schoenberg. In 1998, she repeated R. Schuman's vocal cycle in the Organ Hall of Chisinau with pianist V. Almasi. A few years later (2002), vocalists and pianists of the AMTFA organized a concert where they performed some fragments of the cycle *Die Schöne Müllerin*. Almost all tenor parties of the Austro-German cycles of the 19th century were performed by S. Pilipetsky: in 2006, in collaboration with pianist S. Kovalenko presented to the wide audience the *Dichterliebe* by R. Schumann. In 2015, in a duo with O. Yuhno he presented F. Schubert's *Die Winterreise* (for the first time in the Republic of Moldova). Another time S. Pilipetsky performed it in an ensemble with the author of this dissertation; in 2001, have been performed *Dichterliebe* by R. Schumann, and F. Schubert's *Die Schöne Müllerin* in 2004.

Therefore, one of the reasons for writing this dissertation was the desire of the author to draw the attention of performers and arouse the interest of studying vocalists and pianists in the chamber vocal music of F. Schubert, in particular, his vocal cycles. Another reason why this topic appeals to the audience, as well as determining its timeliness, is the insufficient study of the vocal work of F. Schubert from the standpoint of artistic performance. Until now, there are no works in the musicological works of specialists from the Republic of Moldova, which would contain methodological recommendations for the performance of F. Schubert's vocal music, made on the basis of practical experience and analytical observations. At the same time, the absence of such works makes it difficult to advance to the concert stage with music so complex in content, despite its outward simplicity. Consequently, the relevance of studying the vocal cycles of F. Schubert is

dictated not only by the significance of the analyzed artistic phenomena themselves, but also by the need to develop methodical recommendations for their concert performance.

The purpose of this dissertation is to characterize the treatment of the piano part in F. Schubert's vocal cycles *Die Schöne Müllerin* of the Mill and *Die Winterreise* from the point of view of her role in the embodiment of the artistic idea of these works.

Research objectives:

1. Determining the place of F. Schubert's vocal cycles in the historical panorama of Austro-German vocal music from its origins to the middle of the 19th century;
2. Consideration of the main features of the content, form and musical language of F. Schubert's vocal-cyclic works;
3. Description of the role of instrumental accompaniment in the cycles *Die Schöne Müllerin* and *Die Winterreise*;
4. Identification of textural features of the piano part in these opuses;
5. Formulation of performance problems in these works;
6. Proposal of specific ways of solving artistic and technical problems in the performance of F. Schubert's vocal cycles.

The object of research of the dissertation is F. Schubert's chamber-vocal cycles based on the texts of W. Müller *Die Schöne Müllerin*, op. 25 and *Die Winterreise*, op. 89; songs by V.A. Mozart; L. Beethoven's cycle *An die Ferne Geliebte*, op. 98. Due to the fact that the author of the dissertation is a practicing pianist (teacher and concert performer), their primary attention is drawn to the consideration of the piano part of the named works.

The novelty and originality of the project is determined by the synthesis of the practical (artistic) embodiment of F. Schubert's cycles and their theoretical study. **The practical aspect** of the dissertation is connected with the performance by the author of the dissertation of the piano part in the chamber vocal works of L. Beethoven (*An die Ferne Geliebte*), F. Schubert (*Die Winterreise*, *Schwanengesang*), R. Schumann (*Frauenliebe und Leben*), A. Berg (*Sieben Frühe Lieder*), G. Mahler (*Lieder eines fahrenden Gesellen*) as a part of concert performances on the stages of the National Philharmonic S. Lunkevici, Organ Hall, AMTFA. The vocal cycle *Swan Song* was performed in the Republic of Moldova for the first time.

From the theoretical point of view, this dissertation, for the first time in the musicology of the Republic of Moldova, represents an examination of the performing means of embodying the artistic idea of F. Schubert's vocal cycles *Die Schöne Müllerin* and *Die Winterreise*, which significantly enriches and facilitates the work of singers and pianists on these compositions, alongside providing a basis for a reasoned artistic assessment of that or other performance

interpretation. Its **originality** is determined by the synthesis of musicological and performing approaches to the analyzed phenomena.

The methodological basis of the dissertation consists of a set of applied scientific approaches and research methods (analysis, synthesis, induction, deduction, traduction, methods of musicological and performing analysis). At the stage of empirical mastering of the materia the author used the results of personal conversations with pianists L. Vaverko, S. Kovalenko, T. Savelyeva and O. Yukhno, with vocalists E. Fomenko, V. Dragos, I. Kvasnyuk, S. Pilipetsky, D. Aksentii, L. Sholomei. In addition, the author relies on her own experience as an accompanist and teacher at the AMTFA.

The theoretical basis of the dissertation was the works of various subjects. These include studies about F. Schubert and his chamber vocal work, written in German, French, English, Romanian and Russian. Another group of works is formed by publications of practicing musicians, which examine the dialectic of the interaction of two performers in an ensemble. Another area of the musicological foundation of the dissertation was manuals on the analysis of musical forms, means of the musical language, musical genres and styles.

The theoretical significance of the dissertation lies in the fact that for the first time in our musicology it expands and supplements the ideas about the specifics of the performance of F. Schubert's vocal cycles, in particular, related to the quality of the ensemble and the performance of the piano part.

Theoretical conclusions can serve as a basis for further scientific research in the field of performing arts. Video recordings of the interpretation of vocal cycles by L. Beethoven, F. Schubert, R. Schumann, A. Berg and G. Mahler, proposed by the author of the dissertation, would also be a valuable contribution to research.

The practical significance of the work. The results of the research can be used in university courses, such as *Accompaniment*, *Solo singing*, *Chamber singing*, *History of foreign music*, *Pedagogical practice*, *Performing practice*. Conclusions and recommendations can be useful for both students and concert musicians: vocalists and pianists.

Approbation of the results. The work was discussed at the meetings of the AMTFA Doctoral School, as well as during scientific musicological conferences on both national and international levels. **The practical part** of the dissertation was presented in the framework of three concert performances at the National Philharmonic. *S. Lunkevici*, Chisinau Organ Hall, the Great Hall of the AMTFA. The main results of **theoretical research** are reflected in 6 publications in scientific journals and collections of scientific articles, including 6 in scientific publications recommended by the National Council for Accreditation and Attestation. The provisions of the dissertation were used in the pedagogical and concert activities of the author.

Volume and structure of theoretical research. The dissertation consists of 92 pages of the main text, which includes an Introduction, three chapters, main conclusions and recommendations; bibliography list of 127 titles and five appendices. The introduction substantiates the choice of the subject of research, determines the degree of scientific novelty and relevance of the dissertation, characterizes the methodology and research base. The first chapter is devoted to the characteristics of the main historical stages in the development of the Austro-German chamber vocal music from its origins to the beginning of the 19th century. The second chapter reveals the expressive possibilities of the performing interpretation of F. Schubert's vocal cycle *Die Schöne Müllerin*. The third chapter examines the vocal cycle *Die Winterreise* as F. Schubert's culminating achievement in the field of chamber vocal music. The dissertation ends with general conclusions and recommendations. The contents of the first appendix were musical examples; the second appendix contains block diagrams of the analyzed songs by F. Schubert; the third appendix presents an analysis of musicological literature about F. Schubert; the fourth appendix includes a list of abbreviations used in the dissertation.

Key words: chamber vocal ensemble, Franz Schubert, *Lied*, melody, piano part, poetic text, song, vocal cycle.

CONTENT OF THE THESIS

Chapter 1 reveals **the main historical milestones in the development of the Austro-German chamber vocal music from its origins to the beginning of the 19th century.** contains four sections. Section **1.1. describes the interaction of vocal and instrumental principles in the music of Austria and Germany of the 16th – 18th centuries.** We are talking about the premises of Schubert's Lied, which are found in German folklore, in the knightly art of minnesang, meistersang, in Protestant chorale and in the work of representatives of the *Sturm und Drang* movement. Section **1.2. The connection of vocal melody with instrumental accompaniment and anticipation of the idea of song cyclization in the works of W. A. Mozart** presents the song heritage of W.A. Mozart. In section **1.3. the development of the piano texture in Beethoven's work *An die Ferne Geliebte*** is analyzed. Section **1.4. contains conclusions on Chapter 1.** They are as follows.

The traditions of German and Austrian folk songs, minnesingers and meistersingers provided the vocal music of Austria and Germany with the specificity of their vocal melody. By the 17th century, such features of the Austro-German song as the undulation of the melodic line, the dominance of authentic modal connections in the structure of major and minor, the emphasis of two- and three-beat meter, the average tempo and characteristic rhythmic patterns associated with dance genres were determined. The accompaniment on various stringed instruments contributed to a more expressive sound of the vocal melody.

Awareness of the role of the instrumental beginning in the Austro-German Lied occurred in the Baroque era, when the practice of the basso continuo became widespread. The accompaniment, mainly on keyboards, not only doubled the vocal melody, but also gave it harmonic support. The basso continuo part could be performed by anyone who knew musical notation, and the purpose of such an accompaniment was to help the singer and enrich the texture by creating a harmonic vertical. This is how the chord structure of the instrumental part developed, which later - in particular, in the cycles *Die Schöne Müllerin* and *The Die Winterreise* – will become one of the important types of piano part texture.

The interpretation of the piano part closest to F. Schubert is found in the chamber-vocal works of W. A. Mozart. In his songs, instrumental accompaniment on keyboards becomes mandatory, while the types of its relationship with the vocal melody tend to vary: with the predominance of the *basso continuo* principle, there are examples of relative independence of voices. When it comes to the form of songs, additional instrumental introductions, conclusions, and losses appear. Piano texture types become more diverse, accompanied by sound-visual devices.

Of particular importance in terms of anticipating Schubert's understanding of the chamber-vocal ensemble would be L. Beethoven's song cycle *An die Ferne Geliebte*. Its vocal part is the bearer of the verbal text and the spokesman of the generalized artistic image. Its instrumental beginning helps to enhance the emotional expressiveness, detail the idea and improve the composition and dramaturgy. The increased role of the piano part is manifested in the fact that piano preludes, interludes and postludes as independent sections of songs become mandatory. Interludes set the singer up for the future character of the music by setting the tempo, time signature, and key; here the main intonational turns of the vocal part are also anticipated. In interludes the author makes transitions from one section of the form to another, helping the vocalist to rebuild. The conclusions are its logical afterwords, and the extreme numbers of the cycle, being the same in terms of thematic material, become an arch that cements the form.

The textured developed piano part of Beethoven's vocal cycle reflects the increased possibilities of the instrument, which has become even more perfect than at the time of W. A. Mozart. Although it obeys the voice, it becomes a necessary component for an adequate perception of music. It contains depicted techniques that reproduce different types of movement, sounds of the surrounding world. In instrumental accompaniment, all tonal-harmonic processes are realized: change of modal functions, modulation transitions, harmonic variation of the melody. The touch palette of the piano part includes different types of *non legato*, *legato* and *staccato*.

Chapter 2. Features of piano accompaniment in F. Schubert 's vocal cycle *Die Schöne Müllerin* is divided into three sections. **2.1. – The role of the piano part in the embodiment of**

the romantic ideals of the lyrical hero – the first songs of the cycle (No. 1-11) are analyzed from the position of the importance of the instrumental beginning in the interpretation of the artistic content of music. Section **2.2.** discusses **the means of piano expressiveness in reproducing the fate of the protagonist**, which is revealed in the last nine songs of the cycle (No. 12-20). Section **2.3.** is built as **conclusions on Chapter 2**, synthesizing observations about the features of piano accompaniment in the named work.

One of the features of F. Schubert's cycle *Die Schöne Müllerin* is the presence of a developed plot basis, revealed in a poetic text. Along with the main character, other characters are outlined here: a companion and adviser (a stream), a young man's beloved (miller's daughter), his master (miller), rival (hunter). A special place among them is occupied by a stream, which is inseparable from the life of a young man. It symbolizes the unity of man and nature, and also personifies the dream of a kindred soul, which the romantic soul, surrounded by indifferent people, is so intensely looking for. The rest of the actors belong to another world - the world of self-interest, material wealth and earthly joys. Therefore, the young man feels his loneliness and orphanhood with particular acuteness.

Although there is no direct demonstration of the action in the cycle, it is easily discernible from the stories of the protagonist, as well as from his conversations with the stream. The whole cycle is clearly divided into two contrasting parts: the first one (No. 1-11) is dominated by joyful emotions. However, in the second part (No. 12-20) sadness intensifies and dramatic tension appears. However, this grief is far from tragic as it tends, rather, to a state of light, serenity and peaceful sadness.

Romantic to its core, the musical idea of F. Schubert in the cycle *Die Schöne Müllerin* demonstrates a vocal nature, since the part of the voice determines the properties of the piano accompaniment, arising from the nature of the vocal line. But, being sufficiently independent and inventive, it does not only play the supporting role. In the piano accompaniment, one can notice elements of figurativeness, which give the music a kind of visible and tangible reality. This is connected, first of all, with showing the image of a stream. So, the calm murmur of water can be heard in the songs *Das Wandern, Wohin?, Halt!, Danksagung an den Bach, Der Neugierige, Tränenregen*. The young man's friend is depicted as an agitated stormy stream in the issue *Jealousy and Pride*, and in the song *Der Müller und der Bach* his voice is recognized in a dialogue with the main character, in the last issue the stream sings to the traveler the last lullaby in his life. In addition, the piano part reproduces the sounds of a hunting horn, lute strings, the clatter of hooves, the creak of a mill wheel.

The role of piano accompaniment is absolutely great in terms of harmony. It is the piano part that reveals the details of harmonic colors and the tonal plan. The highlights of major and

minor, used both in combination of adjacent chords, and, in comparison of different sections of the form, can be considered a "calling card" of F. Schubert's music. In the piano part, the composer usually places the most expressive melodic chant from the point of view of the figurative structure of music, which, being an introduction, the initial phrase of sections, a connection between verses or an addition, is repeated many times. Having first appeared in the instrumental version, this motif then develops in the part of the voice. Examples can be found in the songs *Der Jäger*, *Die liebe Farbe*, *Des Baches Wiegenlied*.

Instrumental accompaniment often provides the voice with only harmonic support, without attracting attention, as, for example, in the songs *Das Wandern*, *Wohin?*, *Am Feierabend*, *Der Neugierige*, etc. However, sometimes the piano part contains its own, extremely developed intonation material, equivalent to vocal, which is especially clearly observed in the songs *Halt*, *Ungeduld*, *Eifersucht und Stolz*, *Die böse Farbe*, where the accompaniment "comments" on the words and feelings of the hero. To "serve" the plot, F. Schubert offers a rich palette of piano touches, including different types of *legato*, *non legato* and *staccato*. It is important that in any case, when choosing them, the pianist must proceed being aware of the artistic goal.

In Chapter 3. The specifics of the piano part in the vocal cycle *Die Winterreise* we are talking about F. Schubert's second cycle as the composer's culminating achievement in the field of chamber vocal music. In Section **3.1.** based on the analysis of the first twelve songs, **the importance of piano accompaniment in recreating the image of a lonely wanderer** is revealed. Section **3.2. The importance of piano accompaniment in revealing the feeling of tragic loneliness** is devoted to revealing the ensemble interaction of vocalist and pianist in showing the figurative world of songs of the second part of the cycle (No. 13-24). In section **3.3. conclusions** are placed **for chapter 3**, summarizing the results of the analysis and confirming that the F. Schubert' skill in the musical embodiment of the poetry by W. Müller provided the vocal cycle *Die Winterreise* with the quality of the greatest artistic masterpiece, which reflected with amazing depth the inner state of a person doomed to wandering, orphanhood and suffering.

In this vocal cycle, F. Schubert for the first time vividly spoke about the tragic loneliness of a person in a hostile world, formulating the key idea for all romantic art. The composer focused on the psychological characteristics of the lyrical hero, so the storyline in the work is practically absent. Moreover: the internal conflict here does not arise in the process of development, but exists from the very beginning, and this is not just rejected love or lost illusions, but an awareness of the lack of demand, the uselessness of life itself. Therefore, songs of a mournful nature predominate in the cycle, and, as it approaches its end, the emotional coloring becomes more and more hopeless, culminating in the last song *Der Leiermann*.

In *Die Winterreise*, F. Schubert found such means of embodying tragedy that composers had not used before him. They are associated with the intonational and rhythmic aspects of a piece of music. It was mostly written in the minor tone: out of 24 songs, 18 are written in minor keys, most often it is *c-moll* (*Erstarrung, Rast, Der greise Kopf, Die Krähe*), *g-moll* (*Rückblick, Der Wegweiser, Muth*), *a-moll* (*Die Wetterfahne, Der Leiermann*), *e-moll* (*Wasserfluth, Auf dem Flusse*), *h-moll* (*Irrlicht, Einsamkeit*) and *d-moll* (*Gute Nacht, Der stürmische Morgen*). A large expressive role also belongs to the direct juxtaposition of major and minor on the borders of large sections and small constructions, which is associated with the polarity of light and shadow, hope and hopelessness. The originality of the music is complemented by the frequent use of the 5th degree of the mode, the multiple repetition of which in a vocal melody and / or in piano accompaniment violates the unconditional stability of the tonics (*Einsamkeit, Täuschung*). Of great importance is also the dominance of narrow-volume, as if “frozen” intonations, penetrating the entire musical texture (*Der Wegweiser, Das Wirtshaus, Der Leiermann*).

Among the rhythmic features of the *Die Winterreise* cycle, one should note the frequent use of rhythmic ostinato in piano accompaniment, which, depending on the tempo, leads to the creation of two opposite effects. In slow movement, constant pulsation in eighth durations creates the impression of lethargy (*Gute Nacht, Der Wegweiser, Einsamkeit*), in fast movement – assertiveness, anxiety (*Erstarrung, Rückblick, Die Post*). The rhythmic contrast of a developed melody and the same type of accompaniment is also one of the common methods for constructing a piano texture, which makes it possible to highlight the melodic line against the background of a homogeneous pulse (*Wasserfluth, Auf dem Flusse, Die Krähe*).

In creating a full-fledged artistic conception of the vocal cycle, an extraordinary role is played by performing means – tempo, dynamics, agogic shades – for the choice of which the composer indicates only approximate guidelines. The tempo panorama of *Die Winterreise* reveals the prevalence of slow movements (*Langsam, Etwas langsam, Sehr langsam*), fast tempos are perceived in relief against their background (*Ziemlich schnell, Nicht zu geschwind, Etwas bewegt, Kraftig*); medium rates are rare (*In gehenden Bewegung, Mäßig*). Tempo dramaturgy is built mainly on the principle of opposition, when adjacent numbers contrast with each other. Among the dynamic shades, quiet sounds predominate, the range of which extends from *p* to *ppp*. Almost all songs begin with a shade of *p* or *pp*. Gradations of bright sound are small, its highest limit – (*ff*)- is used only in the songs *Frühlingstraum* and *Der stürmische Morgen*.

The vocal part in *Die Winterreise* is not distinguished by virtuosity. However, it determines the stylistic coordinate of the entire musical texture of the composition (including the instrumental part) and bears a significant burden in conveying the subtlest nuances of a psychological nature. The vocalist must perfectly know the general meaning and details of the poetic text and understand

the meaningful subtext of the songs, hidden behind the outwardly restrained verbal shell. In addition, an important role in the interpretation of the vocal part belongs to clear diction, which is necessary for the listeners to understand the content of the songs.

The piano part is of great expressive and forming importance. The choice of instrumental texture depends on the figurative structure of the music and contributes to the refinement of the listener's perception, which is expressed in the preference for certain genre landmarks and the use of visual techniques. Thus, the composer uses the genre features of Siciliana (*Frühlingstraum*), Tarantella (*Die Post*) and Chorale (*Das Wirtshaus*), and bright pictorial strokes are noticeable in the numbers *Gute Nacht* (step), *Die Wetterfahne* (howling wind), *Der Lindenbaum* (rustling of leaves), *Frühlingstraum* (rooster crow), *Die Post* (signaling), *Die Krähe* (knock of raven's beak), *Letzte Hoffnung* (falling leaves), *Im Dorfe* (dogs barking and chains rattling), *Der Leiermann* (organ grinder sounds). The forming role of the piano part is expressed in the extreme importance of prelude, interlude and postlude sections. All songs have a developed instrumental introduction, where the main intonational grain of the work is placed, which subsequently develops into a vocal melody. Piano parts switch from one state to another, and codes serve as a kind of an afterword, throwing an arch to the beginning of the song.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. A rich body of heterogeneous information that currently exists in musicology in different countries forms a coherent system of scientific knowledge about F. Schubert and his chamber – vocal work, about the dialectic of the interaction of two performers in an ensemble, about the problems of synthesizing words and music, as well as about the role of piano accompaniment in Schubert's Lied. This amount of information of a theoretical and methodological nature serves as the basis for their **development and supplementation with new observations obtained in the process of practical mastering** of F. Schubert's vocal cycles in concert activity and the pedagogical process of the AMTFA.

2. Awareness of the historical role of the vocal cycles of F. Schubert and understanding of the specifics of their artistic idea became possible as a result of studying the early samples of the Austro-German Lied, since they gradually formed the elements of the musical language and the principles of shaping, which became basis for the first Viennese romantic. In the chamber-vocal work of F. Schubert's predecessors, **the norms of the ratio of voice and instrumental accompaniment, the carrier of which was the piano, gradually matured, the expressive and forming possibilities of this instrument were realized, the first types of texture** used in the piano part were formed, such as basso continuo, chord warehouse, various types of harmonic

figurations. The increasing role of the instrumental beginning was expressed in the appearance of preludes, interludes, postludes, as well as in elements of pictorial onomatopoeia.

3. The first perfect example of a romantic vocal cycle was F. Schubert's *Die Schöne Müllerin*. The developed storyline, revealed in the poetic text, represents a number of characters, among which the main ones are two – the lyrical hero of the work himself and his faithful companion, the stream, which symbolizes the romantic ideal of the unity of man and nature. At the same time, if the image of a miller is revealed by means of a vocal part, then the various facets of the image of a stream are embodied mainly in instrumental accompaniment. This already **turns the ensemble texture of the work into a kind of dialogue, the participants of which are individualized by means of expressiveness.**

4. On the one hand, the voice part turns out to be dominant: it determines the properties of the piano accompaniment and reveals the vocal nature of F. Schubert's composing talent. On the other hand, being sufficiently independent, the piano part plays the role of not only supporting the voice, but also an equal ensemble partner. In accordance with **the role of the piano accompaniment in the music dramaturgy, all the songs of the *Die Schöne Müllerin* can be divided into two groups:** in the first of them, the instrumental accompaniment is relatively neutral in terms of intonation relief, it is evaluated primarily as a harmonic support for the voice; in the second part, the piano contains extremely developed thematic material, equivalent to vocal material, and seems to “comment” on the hero’s vocal remarks.

5. In the instrumental accompaniment of the songs of the cycle *Die Schöne Müllerin* great importance belongs to **depicted techniques that enhance the clarative function of music.** In addition, in the piano part, the composer usually exhibits the most prominent melodic chant, which, having first appeared in the instrumental version, then gradually develops in the voice part. The role of piano accompaniment is also extraordinary from the point of view of mode, harmony, and shaping.

6. F. Schubert's vocal cycle *Die Winterreise* became the largest artistic phenomenon not only in the chamber-vocal work of this composer, but also in the entire early Austro-German Lied. Here, with exceptional force, the romantic idea of hopelessness and tragic loneliness of an internally rich, easily vulnerable soul in a hostile society was expressed. There is no storyline in the cycle, there are no other characters, except for the lyrical hero himself, and **the microcosm of his wounded soul, as if examined under a microscope, grows to universal proportions.**

7. To embody tragedy, F. Schubert used a **complex system of musical and expressive means that combine vocal and instrumental parts.** These include: the dominance of the minor mode, the direct comparison of major and minor, the multiple repetition of the fifth degree of the mode, the dominance of narrow-volume intonations. The same purpose is served by the rhythmic

contrast of the developed melody and the same type of accompaniment, as well as the frequent use of rhythmic ostinato in the piano accompaniment, which produces the impression of lethargy in slow movement, and assertiveness and anxiety at a fast tempo.

8. An exceptional role in the dramaturgy of *Die Winterreise* is played by **performing means**, for the choice of which the composer indicates only approximate guidelines. Tempo dramaturgy is built mainly on the principle of opposing slow and fast movements with a relatively small number of medium tempos. Among the dynamic nuances, a wide range of quiet sounds prevails, and the last song, amazing in terms of its artistic impact, plays the role of a “quiet culmination”.

9. The ratio of vocal and instrumental beginnings in the *Die Winterreise* is characterized by a dialectical conjugation of two components, opposite in timbre and textural solution, but united in the intonation-thematic aspect. **The vocal part** determines the stylistic coordinate of the entire musical texture, and also contributes to the transmission of the finest details of the poetic text, so the vocalist must not only know the general meaning of the words, but also understand the meaningful subtext. **The piano part** is of decisive importance in the expressiveness of music and in shaping. The types of instrumental texture used in the songs guide the listener's perception with the help of genre landmarks and depicted techniques. The importance of piano introductions is extremely high, where the main intonational grain of the work is exhibited, which subsequently develops into a vocal melody. Instrumental interludes switch from one state to another and additions serve as a kind of afterword.

10. **The problem of ensemble performance** in the *Die Winterreise* becomes especially acute, since the synthesis of vocal and instrumental beginnings in the cycle is characterized by such a degree of organicity that is inherent in a living, complexly structured system. Equivalent in their contribution to the disclosure of the artistic idea of the composition, ensemble musicians must sensitively respond to all musical events in the score: the pianist offers the singer the correct tempo-rhythmic and figurative coordinates of the song; the vocalist picks up the development of the artistic idea of music.

Recommendations:

- expansion of analytical searches in the field of universal and national chamber-vocal repertoire;
- popularization of the chamber-vocal creation of F. Schubert by more frequent inclusion of his compositions in concert programs;
- enrichment and deepening of the methodology of the study of F. Schubert's chamber vocal cycles, in particular, by attracting co-authors-vocalists;

- development of guidelines for students of pianists and vocalists on mastering the romantic and modern chamber vocal repertoire;
- comparative analysis of the chamber-vocal cycles by F. Schubert and his followers from different positions: features of the piano texture, the specifics of the musical language, the principle of selecting poetic texts and their arrangement in a cycle, etc.;
- intensive use of the results of theoretical research and practical observations on the chamber-vocal repertoire in the training courses Chamber Singing (*Lied*), Accompanist Mastery, Singing;
- spreading the experience of researching the vocal cycles of F. Schubert to the entire area of his vocal and piano work;
- organization of workshops by leading chamber vocal performers at AMTFA in order to acquaint students, masters, doctoral students and teachers with the characteristic style of the Austro-German Lied;
- stimulation of creative contacts between AMTFA students and representatives of educational institutions and creative organizations of different countries to get acquainted with the experience of performing F. Schubert's chamber vocal cycles;
- chamber performers learning German language for a deeper understanding of the meaning and correct pronunciation of the poetic text of Austro-German vocal music.

RECITAL PROGRAMS
(THE CREATIVE PART OF THE THESIS)

RECITAL PROGRAM No. 1

F. Schubert *Die Winterreise, op.89* (W. Müller)

Academy of Music, Theatre and Fine Arts

Great Hall, building No. 2, 26.06.2017

- | | |
|---------------------------|----------------------------------|
| 1. <i>Gute Nacht</i> | 13. <i>Die Post</i> |
| 2. <i>Die Wetterfahne</i> | 14. <i>Der greise Kopf</i> |
| 3. <i>Gefrorne Tränen</i> | 15. <i>Die Krähe</i> |
| 4. <i>Erstarrung</i> | 16. <i>Letzte Hoffnung</i> |
| 5. <i>Der Lindenbaum</i> | 17. <i>Im Dorfe</i> |
| 6. <i>Wasserflut</i> | 18. <i>Der stürmische Morgen</i> |
| 7. <i>Auf dem Flusse</i> | 19. <i>Täuschung</i> |
| 8. <i>Rückblick</i> | 20. <i>Der Wegweiser</i> |
| 9. <i>Irrlicht</i> | 21. <i>Das Wirtshaus</i> |
| 10. <i>Rast</i> | 22. <i>Mut</i> |
| 11. <i>Frühlingstraum</i> | 23. <i>Die Nebensonnen</i> |
| 12. <i>Einsamkeit</i> | 24. <i>Der Leiermann</i> |

Featuring musicians:

Pilipețchii S. (tenor)

Turea E. (piano)

RECITAL PROGRAM No. 2

F. Schubert *Schwanengesang*

Serghei Lunchevici National Philharmonic

Small Hall, 02.06.2018

- | | |
|--|--|
| 1. <i>Liebesbotschaft</i> (L. Rellstab) | 8. <i>Der Atlas</i> (H. Heine) |
| 2. <i>Kriegers Ahnung</i> (L. Rellstab) | 9. <i>Ihr Bild</i> (H. Heine) |
| 3. <i>Frühlingssehnsucht</i> (L. Rellstab) | 10. <i>Das Fischermädchen</i> (H. Heine) |
| 4. <i>Ständchen</i> (L. Rellstab) | 11. <i>Die Stadt</i> (H. Heine) |
| 5. <i>Aufenthalt</i> (L. Rellstab) | 12. <i>Am Meer</i> (H. Heine) |
| 6. <i>In der Ferne</i> (L. Rellstab) | 13. <i>Der Doppelgänger</i> (H. Heine) |
| 7. <i>Abschied</i> (L. Rellstab) | 14. <i>Die Taubenpost</i> (J.G. Seidl) |

Featuring musicians:

Pilipețchii S. (tenor)

Turea E. (piano)

RECITAL PROGRAM No. 3

O seară de Lieduri (An evening of Lieder)

Organ Hall, Chisinau

03 mai, 2019

L. Beethoven *An die Ferne Geliebte*, op.98 (A. Jeitteles)

1. *Auf dem Hügel sitz ich spähend*
2. *Wo die Berge so blau*
3. *Leichte Segler in den Höhen*
4. *Diese Wolken in den Höhen*
5. *Es kehret der Maien, es blühet die Au*
6. *Nimm sie hin denn, diense Lieder*

R. Schumann *Frauenliebe und Leben*, op.42 (A.von Chamisso)

1. *Seit ich ihn gesehen*
2. *Er, der Herrlichste von allen*
3. *Ich kanns nicht fassen, nicht glauben*
4. *Du Ring an meinem Finger*
5. *Helft mir, ihr Schwestern*
6. *Süßer Freund, du blickest mich verwundert an*
7. *An meinem Herzen, an meiner Brust*
8. *Nun hast du mir den ersten Schmerz getan*

G. Mahler *Lieder eines fahrenden Gesellen* (G. Mahler)

1. *Wenn mein Schatz Hochzeit macht*
2. *Ging heut'Morgen über's Feld*
3. *Ich hab' ein glühend Messer*
4. *Die zwei blauen Augen von meinem Schatz*

A. Berg *Sieben frühe Lieder*

1. *Nacht* (C. Hauptmann)
2. *Schilflied* (N. Lenau)
3. *Die Nachtigall* (T. Storm)
4. *Traumgekrönt* (R. M. Rilke)
5. *Im Zimmer* (J. Schlaf)
6. *Liebesode* (O. E. Hartleben)
7. *Sommertage* (P. Hohenberg)

Featuring musicians:

Axenti D. (soprano)
Pilipețchii S. (tenor)
Turea E. (piano)

WORKS PUBLISHED ON THE SUBJECT OF THE THESIS

2. Articles in various periodical scientific publications

2.3. in publications included in the National Register of Specialized Periodicals:

Type B

1. Туря Е. Камерно-вокальная музыка Шуберта в музыковедческой интерпретации. În: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 1 (42), 2022. Chișinău: AMTAP, 2022 (Notograf prim) p. 70–75. ISSN 2345-1408. ISSN 2345-1831. Tipul B.
2. Туря Е. Вокальный цикл Ф. Шуберта *Прекрасная мельничиха* как материал для профессиональной подготовки пианистов-концертмейстеров. În: *INTERTEXT*. Nr. 4, 2022, p.....ISSN 1857-3711.

Category C

1. Туря Е. Австро-немецкая *Lied* XIX в. в программах камерных концертов Кишинева 1955-2015 гг. (по материалам интервью с Л.Ваверко и С. Коваленко). În: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 1 (28), 2016. Chișinău: AMTAP, 2016 (Valinex srl) p. 140–144. ISSN 2345-1408. Categoria C.
2. Туря Е. Классицистские и романтические черты в цикле песен Бетховена *К Далекой возлюбленной*. În: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 2 (29), 2016. Chișinău: AMTAP, 2016 (Notograf prim) p. 83–88. ISSN 2345-1408. Categoria C.

3. Articles in scientific collections

3.2. collections based on international conferences:

1. Turea E. Cântecele mozartiene: premise ale stilului romantic. În: *revista de teoria și critica a artei REVART №29*. Timișoara, România, 2017. Timișoara: eurostampa, 2017, p. 54-57. Revart tipărit ISSN 1841-1169, ISSN-L 1841-1169; Revart (online) ISSN 2069-0495, ISSN-L 1841-1169.
2. Turea E. Muzica vocală de cameră a lui F. Schubert: recomandările unui interpret (I parte a ciclului *Winterreise*). Simpozionul *Cultură, artă și tradiție în spațiul intercultural al românilor din diaspora*, ed. II-a, 22 octombrie, 2022, Guyla-Ungaria. În: *Cultură, artă și tradiție în spațiul intercultural al românilor din diaspora*. RoAct, 2022, Nr.2, Timișoara: Eurostampa, 2022, p. 116–128. ISSN 2810-3653, ISSN-L 2810-3653.

4. Materials/abstracts of scientific forums

4.2. international conferences in the republic:

1. Turea E. Trăsăturile clasice și romantice în ciclul de cântece al lui Beethoven *An die ferne Geliebte*. În: Conferința științifică internațională *Învățământul artistic – dimensiuni culturale*. 22 aprilie, 2016. Rezumatele lucrărilor. Chișinău: AMTAP, 2016 (Notograf Prim), p. 20. ISBN 978-9975-9617-8-3.

2. Туря Е. Камерные концерты педагогов и студентов Молдавской государственной консерватории и их роль в музыкальной жизни Кишинева середины XX века (по материалам интервью с проф. Л. Ваверко). În: Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională. Ed. a II-a. Chișinău, 27 septembrie 2016. Tezele comunicărilor. Chișinău: AMTAP, 2016 (Tipogr. Valinex SRL), c. 72–73. ISBN 978-9975-4461-2-9.

3. Туря Е. Исполнительские проблемы в интерпретации вокального цикла Ф. Шуберта *Зимний путь* на тексты В. Мюллера. În: Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională. Ed. a III-a, dedicată memoriei muzicologului Vladimir Axionov. Chișinău, 26 septembrie 2017. Tezele comunicărilor. Chișinău: AMTAP, 2017 (Tipogr. Valinex SRL), c. 114–116. ISBN 978-9975-3126-7-7.

4. Туря Е. Роль австро-немецких песенных традиций XVI-XVIII веков в формировании романтической *Lied*. În: Conferința științifică internațională Învățământul artistic – dimensiuni culturale. 20 aprilie, 2018. Rezumatele lucrărilor. Chișinău: AMTAP, 2018 (Notograf Prim), p. 26-27. ISBN 978-9975-84-061-3.

5. Туря Е. Стилиевые черты *Лирической поэмы* Василия Загорского сквозь призму романтической эстетики вокальных циклов Франца Шуберта. În: Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională. Ed. a IV-a. Chișinău, 26 septembrie 2018. Tezele comunicărilor. Chișinău: AMTAP, 2018 (Tipogr. Valinex SRL), c. 63–65. ISBN 978-9975-3119-1-5.

4.3. Conferences with international participation (abroad)

1. Туря Е. Классицистские и романтические черты в цикле песен Бетховена *К Далекой возлюбленной*. În: Праксеологічна спрямованість професійної підготовки майбутнього вчителя музичного мистецтва: матеріали регіональної наук.-практ. конференції з міжнародною участю (Миколаїв, 18–19 червня 2016 р.): Тези. Р. 68–70.

ANNOTATION

Turea Elena. Treatment of the piano part in F. Schubert's vocal cycles. Thesis for the degree of Doctor of Arts in the specialty 653.01 - Musicology, Chisinau, 2022.

Dissertation structure: *Creative part*: three concert programs (DVD records). *Scientific research*: introduction, three chapters, main conclusions and recommendations, bibliography of 127 titles, 5 appendices; 92 pages of main text, 46 pages of appendices.

Key words: vocal cycle, chamber vocal ensemble, *Lied*, melody, song, poetic text, piano part, Franz Schubert.

Research area: Austro-German vocal music.

The purpose and objectives of the work. The purpose of the study is to reveal the artistic idea of F. Schubert's cycles *Die schöne Müllerin* (*The Fair Maid of the Mill*) and *Winterreise* (*The Winter Journey*) and to identify the means of its performing embodiment. **Objectives of the work:** to determine the place of F. Schubert's vocal cycles in the historical panorama of early Austro-German vocal music; to consider the main features of their content, form and musical language; to characterize the meaning of instrumental accompaniment in these works; to reveal the textural features of the piano part; to identify the problems of interpretation of these works; to recommend specific ways of solving artistic and technical problems in the interpretation of these vocal cycles by F. Schubert.

The scientific novelty and originality of the project is determined by the synthesis of the theoretical study of the cycles of F. Schubert and their artistic (practical) implementation. **The practical aspect** of the dissertation is revealed in the framework of stage performances, which are distinguished by the novelty of concert programs and the performing interpretation of musical material. **In the theoretical part**, for the first time in the Republic of Moldova, a large-scale study has been carried out, which reveals the artistic idea of F. Schubert's chamber-vocal cycles and offers a variant of the performing interpretation of the above-mentioned works. Originality is determined by the research perspective, which involves the synthesis of musicology and performing practice.

The practical significance of the thesis is related to the fact that it complements and deepens a number of theoretical and methodological developments in the field of the history of performing arts from the point of view of a practicing musician. The work can be applied in the training courses *The art of accompaniment*, *Solo singing*, *Chamber singing*, *History of foreign music*, *Pedagogical practice*, *Performing practice*. The results of the study can be used in the preparation of concert performances and in independent studies of students, as well as in the daily activities of teachers teaching accompanist skills and chamber singing.

Implementation of scientific results. Practical testing was carried out within the framework of three concert performances in the Great Hall of the Academy of Music, Theater and Fine Arts, in the Small Hall of the National Philharmonic *S. Lunkevici* and in the Organ Hall of Chisinau. The results of the work were tested at 11 republican and international scientific conferences in Moldova, Ukraine, Romania, as well as in 6 scientific publications.

АННОТАЦИЯ

Туря Елена. Трактровка фортепианной партии в вокальных циклах Ф. Шуберта. Диссертация на соискание ученой степени доктора искусств по специальности 653.01 – Музыковедение, Кишинев, 2022.

Структура диссертации: *Творческая часть*: три концертные программы, записанные на DVD. *Научное исследование*: введение, три главы, основные выводы и рекомендации, библиография из 127 наименований, 5 приложения; 92 страницы основного текста, 46 страниц приложений.

Ключевые слова: вокальный цикл, камерно-вокальный ансамбль, *Lied*, мелодия, песня, поэтический текст, фортепианная партия, Франц Шуберт.

Область исследования: австро-немецкая вокальная музыка.

Цель и задачи работы. Цель исследования – раскрыть художественную идею циклов Ф. Шуберта *Прекрасная мельничиха* и *Зимний путь* и выявить средства ее исполнительского воплощения. **Задачи работы:** определить место вокальных циклов Ф. Шуберта в исторической панораме ранней австро-немецкой вокальной музыки; рассмотреть основные черты их содержания, формы и музыкального языка; охарактеризовать значение инструментального сопровождения в этих произведениях; выявить фактурные особенности партии фортепиано; обозначить проблемы интерпретации указанных сочинений; рекомендовать конкретные пути решения художественных и технических задач в трактовке названных вокальных циклов Ф. Шуберта.

Научная новизна и оригинальность проекта определена синтезом теоретического изучения циклов Ф. Шуберта и их художественного (практического) воплощения. **Практический аспект** диссертации выявлен в рамках сценических выступлений, отличающихся новизной концертных программ и исполнительской трактовки музыкального материала. В *теоретической части* впервые в Республике Молдова создано масштабное исследование, в котором раскрывается художественная идея камерно-вокальных циклов Ф. Шуберта и предлагается вариант исполнительской трактовки вышеуказанных произведений. Оригинальность определяется ракурсом исследования, предполагающим синтез музыковедения и исполнительской практики.

Практическая значимость диссертации связана с тем, что она дополняет и углубляет ряд теоретических и методологических разработок в сфере истории исполнительского искусства с точки зрения практикующего музыканта. Работа может быть применена в учебных курсах *Концертмейстерское мастерство*, *Сольное пение*, *Камерное пение*, *История зарубежной музыки*, *Педагогическая практика*, *Исполнительская практика*. Результаты исследования могут быть использованы при подготовке концертных выступлений и в самостоятельных занятиях студентов, а также в повседневной деятельности педагогов, преподающих концертмейстерское мастерство и камерное пение.

Внедрение научных результатов. Практическая апробация была осуществлена в рамках трех концертных выступлений в Большом зале Академии музыки, театра и изобразительных искусств, в Малом зале Национальной филармонии им. С. Лункевича и в Органном зале Кишинева. Результаты работы были апробированы на 11 республиканских и международных научных конференциях в Молдове, Украине, Румынии, а также в 6 научных публикациях.

ADNOTARE

Turea Elena. Tratarea partidei pianului în ciclurile vocale ale lui F.Schubert. Teza pentru obținerea gradului științific de doctor în studiul artelor, specialitatea 653.01 – Muzicologie, Chișinău, 2022.

Structura tezei: *Compartimentul artistic:* trei programe concertistice, înregistrate pe DVD. *Cercetarea științifică:* introducere, trei capitole, concluzii generale și recomandări, bibliografia ce include 126 de titluri, 4 anexe; 92 pagini ale textului de bază, 30 pagini de anexe.

Cuvinte-cheie: ciclu vocal, ansamblu vocal de cameră, *Lied*, melodie, cântec, text poetic, partida pianului, Franz Schubert.

Domeniul de studiu: muzica vocală austro-germană.

Scopul și obiectivele lucrării. Scopul tezei constă în a descoperi ideea artistică a ciclurilor lui F. Schubert *Die schöne Müllerin* (Frumoasa morăriță) și *Winterreise* (Calatorie de iarnă) și a dezvoltării mijloacele de realizare artistică ale acestora. **Obiectivele investigației:** a defini locul ciclurilor vocale ale lui F. Schubert în panorama istorică a muzicii vocale austro-germane timpurii; a examina opusurile respective prin prisma particularităților de bază ale conținutului, formei și a limbajului muzical; a caracteriza importanța acompaniamentului instrumental în creațiile menționate; a dezvoltării particularitățile structurale ale partidei pianului; a desemna problemele de interpretare în lucrările vizate; a recomanda modalități concrete de depășire a dificultăților de ordin artistic și tehnic în tratarea ciclurilor vocale respective de F. Schubert.

Noutatea și originalitatea științifică a proiectului este determinată de sinteza abordării teoretice a ciclurilor lui F. Schubert și, în mod nemijlocit, executarea lor practică, artistică. **Aspectul practic** al tezei s-a cristalizat în cadrul evoluărilor scenice, acestea fiind definite prin noutatea repertoriului concertistic și tratarea interpretativă a materialului muzical. În **compartimentul teoretic**, pentru prima dată în Republica Moldova a fost creat un studiu fundamental, în care se realizează descoperirea ideii artistice a ciclurilor vocal-camerale de F. Schubert și se propune viziunea proprie asupra tratării interpretative a lucrărilor menționate. Originalitatea este determinată de perspectiva metodologică a investigației, care presupune sinteza instrumentarului muzicologic și a practicii interpretative.

Valoarea aplicativă a lucrării constă în faptul, că aceasta completează și aprofundează șirul investigațiilor din domeniul istoriei artei interpretative din punctul de vedere al interpretului practician. Cercetarea de față poate fi implementată în procesul de studiere a disciplinelor *Măiestrie de concert*, *Canto*, *Lied*, *Istoria muzicii universale*, *Practica pedagogică*, *Practica artistică*. Rezultatele investigației pot fi aplicate în procesul de pregătire a evoluărilor concertistice și în cadrul studiului individual al studenților, dar și în activitatea curentă a pedagogilor, care predau disciplinele *Măiestrie de concert* și *Lied*.

Implementarea rezultatelor științifice. Aprobarea practică a avut loc în cadrul celor trei evoluări concertistice în Sala mare a Academiei de Muzică, Teatru și Arte Plastice, în Sala mică a Filarmonicii Naționale "S.Lunchevici" și la Sala cu Orgă din Chișinău. Rezultatele studiului au fost aprobate în cadrul conferințelor naționale și internaționale, 11 la număr, din Republica Moldova, Ucraina, România, precum și în 6 publicații științifice.

TUREA ELENA

**TRATAREA PARTIDEI PIANULUI
ÎN CICLURILE VOCALE ALE LUI F. SCHUBERT**

**SPECIALITATEA 653.01 – MUZICOLOGIE
(DOCTORAT PROFESIONAL)**

Rezumatul tezei de doctor în arte

Aprobat spre tipar:.....2022
Hârtie ofset. Tipar ofset.
Coli de tipar.: 1, 35

Formatul hârtiei 60x84 1/16
Tiraj 20 ex.
Comanda nr. 61/21

UNIVERSITATEA DE STAT DIN MOLDOVA
CENTRUL EDITORIAL-POLIGRAFIC
Str. A. Mateevici, 60, Chișinău
Republica Moldova, MD 200